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Notes on Flemish Brasses
in the County of Middlesex

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NOTES ON FLEMISH BRASSES

IN THE

COUNTY OF MIDDLESEX.

BY

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Notes on Flemish Brasses in Middlesex.

THESE are five* in number, and consist of the following examples :

1. Head of a bishop or an abbot, 1360. British Museum.
2. Louis de Corteville and wife, 1496. Museum of Geology, Jermyn Street, S.W.
3. Margaret Saunders, 1529. Fulham.
4. Andrew Ewyngar, 1535. All Hallows, Barking.
5. Henricus Oskens, 1535. South Kensington Museum.

Permission is *not* granted by the authorities to copy the last named at South Kensington.

I. HEAD OF A BISHOP OR ABBOT, 1360. BRITISH MUSEUM.†

This fragment has evidently been part of a larger memorial. It consists of the mitred head of a bishop or abbot resting on a cushion which is elaborately worked. Over the left shoulder may be seen the head of the pastoral staff, in the head of which is the Agnus Dei, with the flag surrounded by foliage. The lower part of the leaf, which forms the head, is supported by the figure of an angel. Over the head is an elaborate canopy, the centre one containing the figure of the Divine personage holding in a cloth the soul of the deceased, on the head of which is a mitre. On either side of this is placed an angel holding a candle. Next to the angels' figures are the figures of saints, two on each side, those on the left being St. Peter and a saint with a palm-branch; and on the right St. Paul and another saint. Between the canopies and the head underneath, is a fillet enriched with a flowing pattern of delicate design. The fragment is in a splendid state of preservation and contains the original filling in.

* Palimpsest fragments are *not* included.

† Boutell's *Brasses*, 2nd Series, illustration.

2. LOUIS DE CORTEVILLE AND WIFE, 1496. MUSEUM OF GEOLOGY,
JERMYN STREET.

This is the largest example. It is made up in four pieces, with smaller strips at the top and bottom to complete the inscription; these last have been wrongly placed. It consists of the figures of De Corteville and his wife; their heads lie on cushions, and angels hold shields of arms over. In addition the knight's shield shows the crest—a dog's head couped. Behind the figures is a curtain of tapestry work, which terminates in a deep fringe. The figures are on dogs, and a pavement of chequerwork is under them, which gives a curious appearance. The knight, who is bareheaded, wears plate armour in conjunction with mail, which is seen at the thighs and neck. Upon the elbows and shoulders are seen tags or arming points. In front of the cuirass is placed the lance-rest. The sword, in a rich scabbard, hangs diagonally behind the figure. The dress of the wife consists of a long gown heavily furred, and with a hood over the head.

The shields of arms, placed over the heads of the figures bear the knight's arms, and the lady's arms impaled with the husband's. At the angles are shields of arms similar to those quartered on the husband's shield, instead of the Evangelist's symbols.

The inscription is in Flemish, and is as follows:

"Hier licht begraue [shield] Joncyr' Colyne uan Cæstre F^a Elyas
twijf was uā Lodewijc Cortewille die ouerleet Jnt Jaer xiiij. xvi. den
xij^{co} dach [shield] uan Janwe.

"Hier licht begrauen Lodewijc [shield] Cortewille Sciltename
heere uāder Cortewille F^s Mergillis ruddere heere uā Reinghelst die
ouerleet Jnt Jaer xv^e en [shield] iij. den xx. dach uā Janwe."

Translated, this reads:

"Here lies buried the young lady, Colyne Van Cæstre, daughter
of Elyas, who was wife of Lodewiic Cortewille, and died in the year
1496, the 12th day of January.

"Here lies buried Lodewiic Cortewille, Esquire, Lord of Cortewille, son of Mergillis, Knight, Lord of Reinghelst, who died in the year 1504, the 20th day of January."

3. MARGARET SAUNDERS, 1529. FULHAM.

It is stated on p. 99 of Faulkner's "Fulham" that this brass was found in 1770 in digging for the foundation of a pillar (an illustration

is also given on the same page). It is now placed on the east wall of the south aisle.

The brass consists of a half effigy dressed in a veil, marked with a cross, and with a cloth passing under the chin. Beneath the half effigy is this inscription, and on either side is placed an angel :

“Hic jacet domicella Gandavi Suanders Margareta nata Flandrie que ex magistro Gerardo Hornebolt Gandavensi Pictore nominatissimo peperit domicellam Susannam uxorē magistri Johannis Parker Archarii Regis, que obiit Anno Dni MCCCCXXIX xxvi Novēbris orate p’ aia.”

Beneath this inscription is placed a shield of arms.

4. ANDREW EYNGAR, 1535. ALL HALLOWS, BARKING.

The brass was formerly surrounded by an incised inscription cut on the slab, one side of which is now lost, having the Evangelist’s emblems at the corners. The brass consists of the figures of Eyngar, his wife, son, and six daughters standing under a canopy of pointed arches, supported at the sides by columns.

In the upper portion, in the centre is a “Pieta,” which is carried on a corbel. On either side of the brass are shields, that on the right bearing the arms of the Merchant Adventurers, viz., barry nebulée of six, argent and azure, a chief quarterly, 1st and 4th gules, a lion passant or ; 2nd and 3rd or, two roses gules. The left shield bears the arms of the Salters’ Company : per chevron, azure and gules, three sprinkling salts, argent. Owing to an engraver’s error the chevron is shown reversed.

The man wears a loose flowing gown over an underdress, of which the chest and arms are visible. A belt is worn over the last garment, and may be seen under the cloak. The feet are covered by broad-toed shoes.

The son’s dress is similar, except that no sleeves are worn to the cloak.

The wife is dressed in a large-waisted dress, with an ample skirt secured round the waist by a broad belt fastened by a large buckle, from which hangs a rosary terminating in a large tassel. Over the head a veil is worn, and a ring is placed on one of the fingers.

The daughters’ dress is similar to their mother’s, except that the rosary is omitted and a narrow girdle is crossed over at the waist

Between the principal figures at the bottom of the brass is a shield, with the merchants’ mark thereon. Underneath is all that remains

of the inscription, viz., "Of Andrew Evyngar, citesie and salter, and ellyn hys ——."

Waller's *Brasses* shows the inscription complete.

5. HENRICUS OSKENS, 1535. SOUTH KENSINGTON MUSEUM. (It was originally at Nippes, Cologne.)*

Henricus Oskens, the person commemorated, is represented as kneeling between St. Peter, who is holding the key of heaven, and the patron saint of the person, viz., the Emperor St. Henry, who wears a crown, and is in armour, with a cope over ; in either hand is an orb and a sword. In the centre, beneath the figure of Oskens, is a small vase, to which is attached by a cord, a shield bearing "party per pale an ox statant."

In the background is a figure of the Blessed Virgin Mary holding the Holy Child, who grasps a small tau cross. An aureole occupies the entire space behind the figures. Over the figures is a canopy like the branches of trees, in which is a representation of the Annunciation at the top. This super canopy springs from a cornice, which is carried on columns of Renaissance design. At the bottom of the brass is this inscription :

"Me fieri fecit Henricus Oskens Cantor et Canonicus hujus ecclesie dum vive et orate pro eo obiit autem ann. domini millesimo quingentesimo Trescemo quinto die vero ultimo novembris."*

ANDREW OLIVER, A.R.I.B.A.

* *Creeny's Monumental Brasses*, illustration.



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